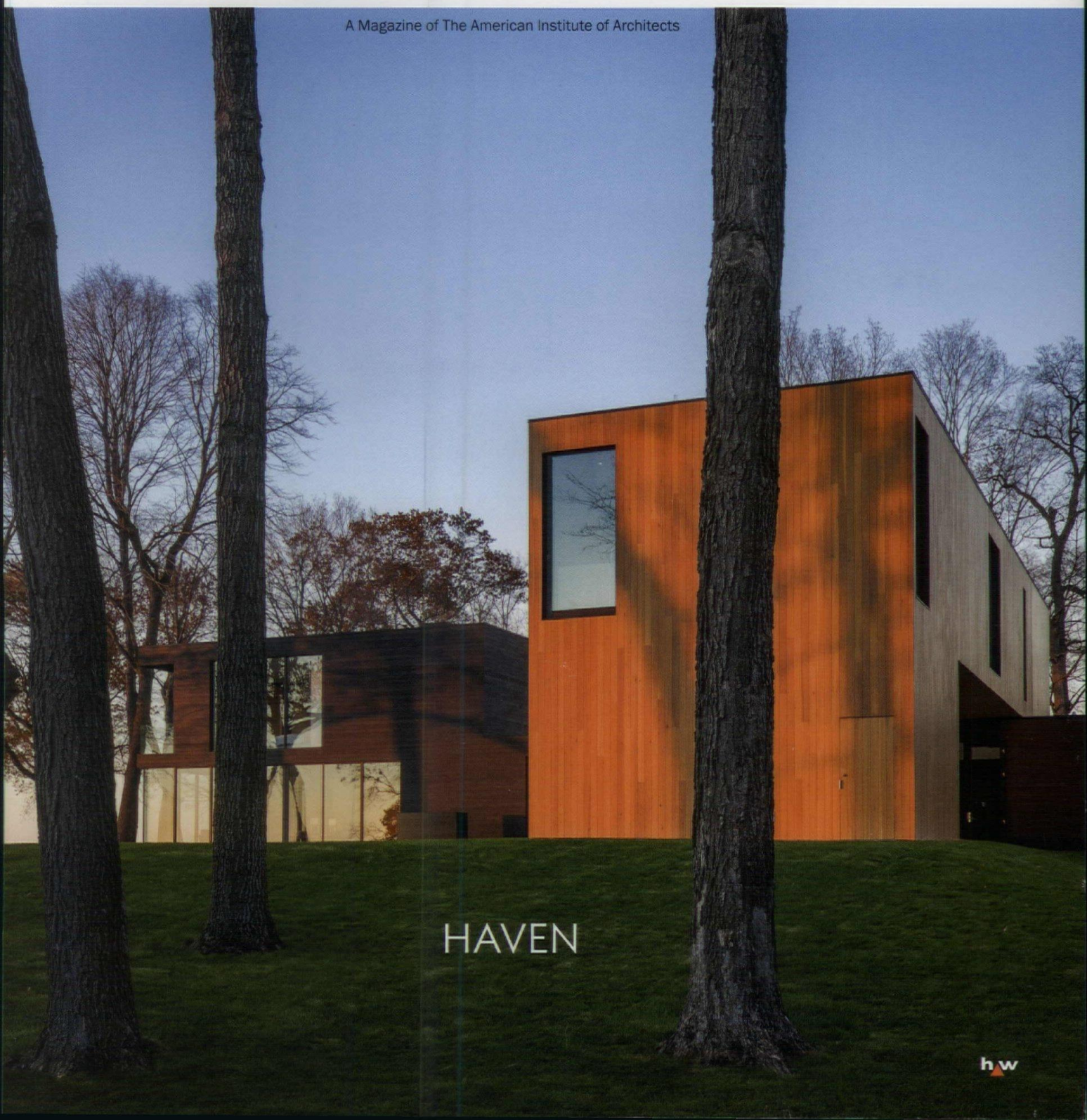
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Residential Architect

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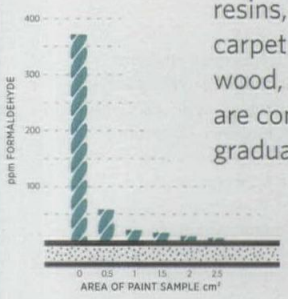
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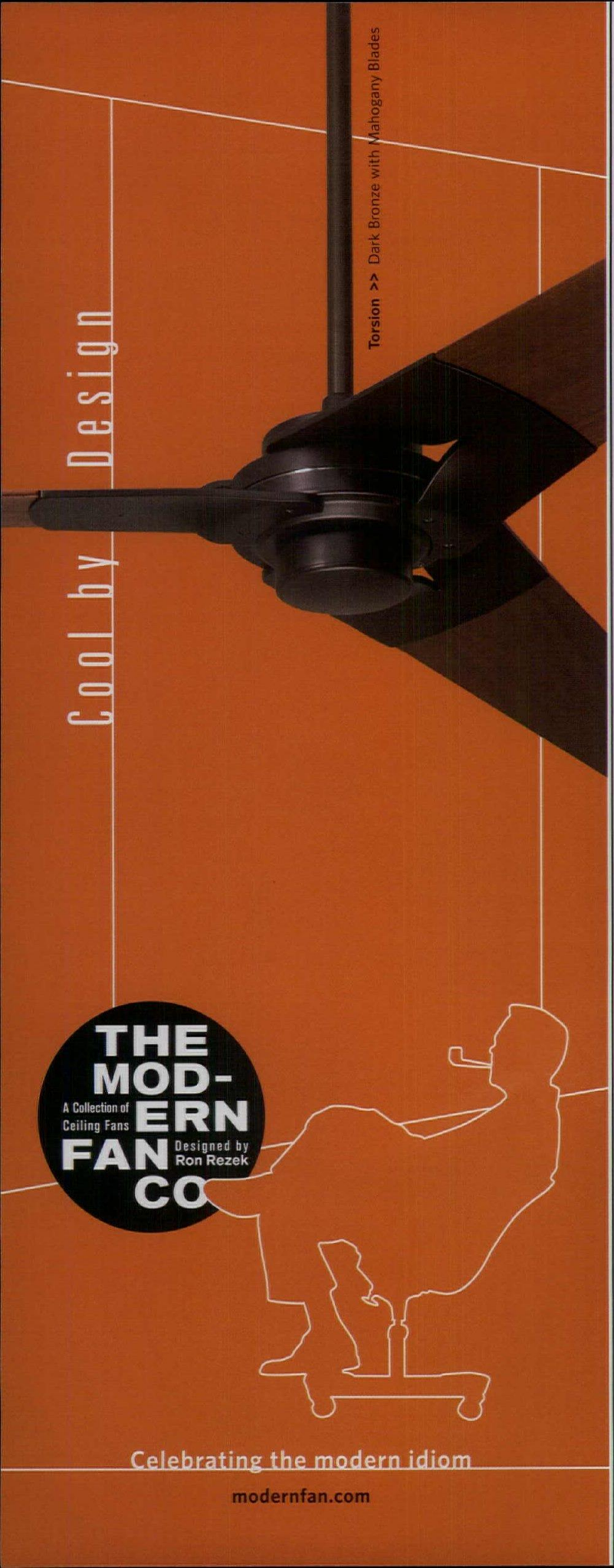
And oh yeah, it's paint.



*Formaldehyde Reducing Technology is currently available in flat and eg-shel sheens. The length of time Harmony actively reduces odors and formaldehyde depends on the concentration, the frequency of exposure and the amount of painted surface area.

†Based on methods:
ISO 17226 Determination of formaldehyde content in leather by High Performance Liquid Chromatography
ISO 16000-3 Determination of formaldehyde and other carbonyl compounds in indoor air and test chamber air

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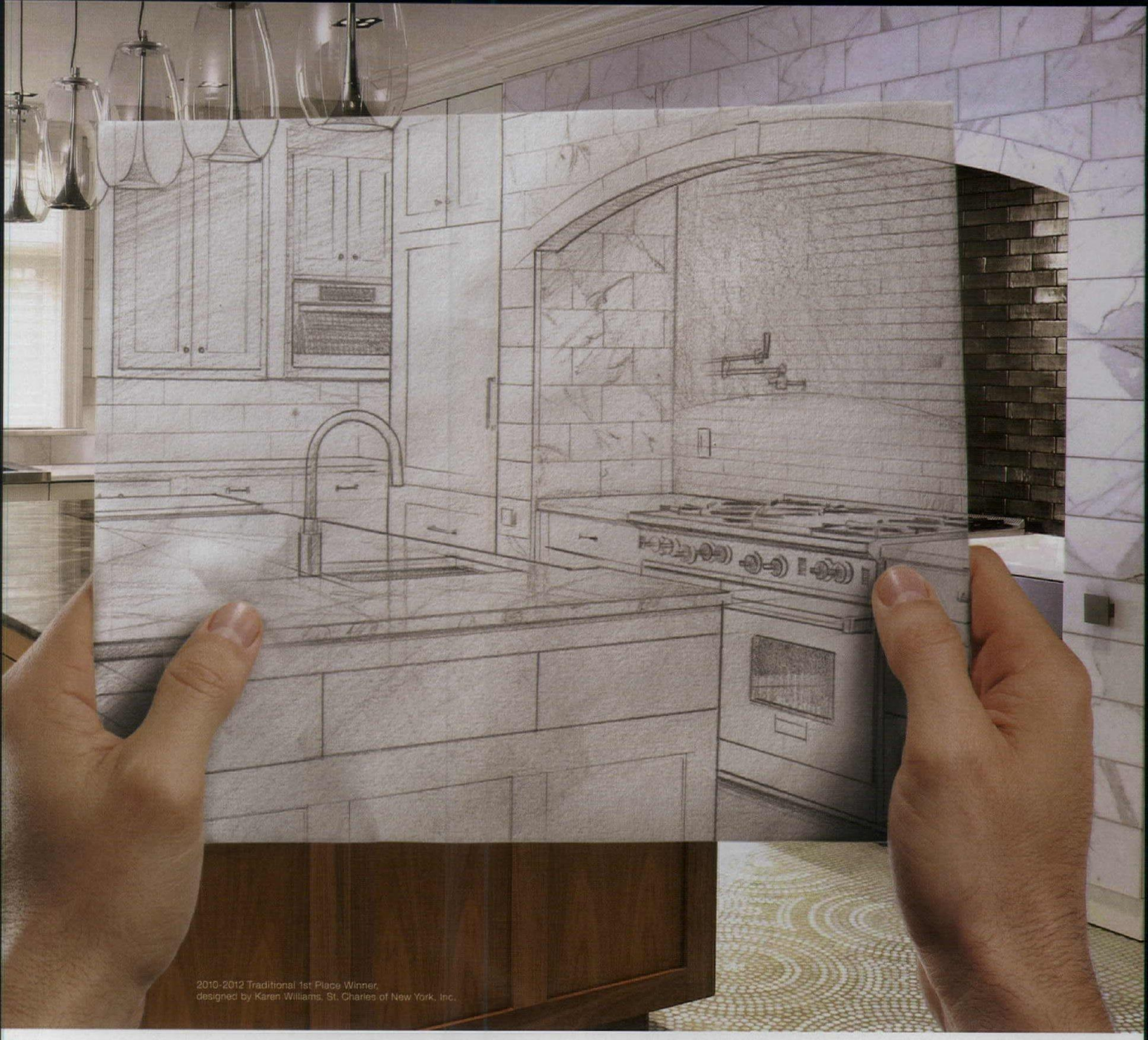
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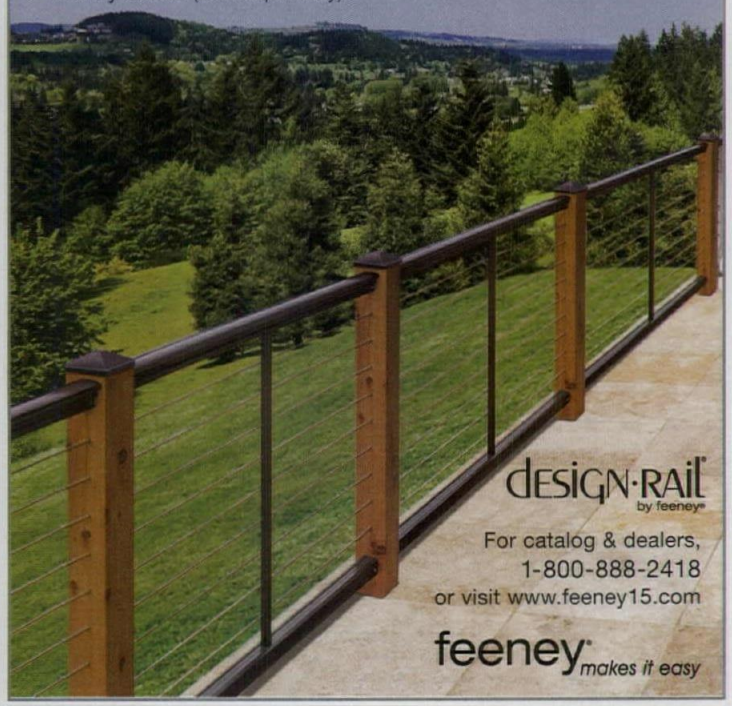
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Kitchen by award-winning designer Matthew Patrick Smyth. Design pieces from his personal collection.







UP FRONT



This contemporary house in the historic Oakwood neighborhood of Raleigh, N.C., has been at the center of a battle between traditionalists and modernists in the area. Almost a year ago, the Raleigh Historic Development Commission (RHDC) granted local architect Louis Cherry, FAIA, the necessary certification to build the house on Euclid Street for himself and his wife, Marsha Gordon. But their neighbor, Gail Wiesner, appealed the approval after construction had started, arguing that the house's contemporary design damaged the neighborhood's historic character. The Board of Adjustment (BOA), an internal committee that reviews RHDC decisions, revoked Cherry's certification, citing that granting the initial approval the RHDC did not follow their own official Design Guidelines. But on Sept. 10, a Wake County Superior Court judge ruled in favor of Cherry—overturning the BOA's decision, and allowing construction to resume without alterations to the design. —**CHELSEA BLAHUT**



Modular Technology Construction Stops on Residential Tower B2 BKLYN

Among the many wrinkles in the saga of Pacific Park Brooklyn—the controversial 22-acre mega-redevelopment in New York formerly known as the Atlantic Yards complex—has been the absence of any actual housing to date. New at-market and low-income residences were a central feature of the project from developer Forest City Ratner Cos. (FCRC) when it first garnered public approval in 2006. The Barclays Center sports and entertainment arena—the marquee component of the master plan originally devised by architect Frank Gehry, FAIA, and ultimately designed by SHoP Architects and AECOM—opened in 2012. However, the arena's immediate surroundings remain a no man's land. Apparently, that's going to remain the case for a while longer.

On Aug. 27, project contractor Skanska USA Building halted all construction on B2 BKLYN, the first of three residential towers designed by SHoP to surround the sports arena and provide 1,500 units of mixed-income housing. Originally scheduled for completion in early 2014, B2 has only 10 stories of its ultimate 32 stories to show for almost two years' work.

The culprit, according to the formal complaint FCRC filed against Skanska to the New York State Supreme Court on Sept. 2, has been the contractor's failed modular construction process, the system developed by SHoP Architects and engineer Arup that Skanska had initially hoped would deliver the project in as little as 14 months. With delays and cost overruns on the initial $117 million budget having long since eclipsed that possibility, FCRC is suing Skanska to recoup their losses and claiming that Skanska failed to adequately train its workforce. Skanska is countering that FCRC's plans were faulty from the outset. On Sept. 5, FCRC filed a second complaint demanding that Skanska re-open the modular construction factory built by Skanska in the Brooklyn Navy Yard to realize B2, and end the furlough of the 150-plus factory workers.

For architects, modular construction has long been something of a design-world Holy Grail, a low-cost, fast-paced model for building complex structures out of easily replicable units. SHoP's simple glass-and-steel structures, with their mildly contextual façades, might as easily have been built using conventional methods. But FCRC and Skanska saw an opportunity to have a breakthrough demonstration of the economy and efficiency of the modular approach.

For Brooklyn, this setback is just one more in a series of frustrations with the project over the last eight years. But the greater disappointment, perhaps, is for advocates of modular building, an architectural mode that seems always on the cusp of greatness. —IAN VOLNER

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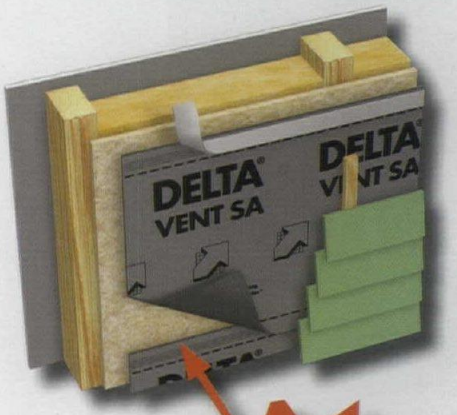
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Each year, 4 billion board feet of usable lumber from trees cut down in urban and suburban areas are composted, chopped into firewood, or thrown away, says David Barmon, co-owner of Fiddlehead, a Portland, Ore.–based landscape installation firm.

Like Fiddlehead, Seattle-based company Urban Hardwoods salvages and mills this lumber into furniture and building products. Here's a glimpse into its process. 1 Removal. Arborists cut down the designated tree—here, an American elm. 2 Drying. Milled slabs are stacked and air-dried for up to three years, depending on thickness and species; wood spacers called stickers allow air circulation. Kiln-drying drops the final moisture content to 6 to 8 percent. 3 Design. Craftsmen turn the irregular into the stunning. The reverse match of the madrone slabs shown here became the table shown at top. —**WANDA LAU**



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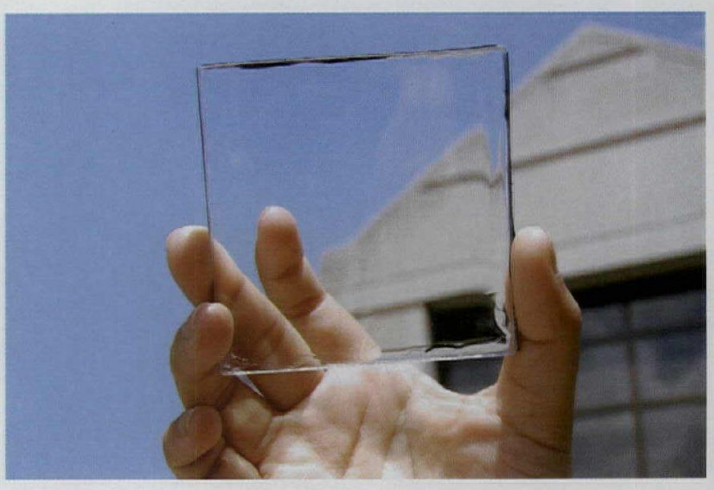
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Materials Seeing Through Solar

Researchers at Michigan State University (MSU) have unveiled a transparent solar-concentrating film that can be used on glazing without obstructing views.

Instead of capturing solar energy through a surface, as conventional photovoltaic (PV) and thin-film technologies do, the luminescent solar concentrator converts the sun's near-infrared and ultraviolet light into the infrared spectrum, and then guides that to PV cells at the film's edges.

Though the conversion efficiency of the nascent technology is just 1 percent, the researchers say that 5 percent is achievable. Currently, the best PV solar conversion rate is slightly more than 21 percent, while amorphous silicon used in thin-film technologies has a 6- to 12-percent conversion rate.

"It opens a lot of area to deploy solar energy in a non-intrusive way," said MSU chemical engineering and materials science assistant professor Richard Lunt in a press release. "It can be used on tall buildings ... or any kind of mobile device that demands high aesthetic quality.... Ultimately we want to make solar-harvesting surfaces that you do not even know are there."

—BLAINE BROWNELL, AIA

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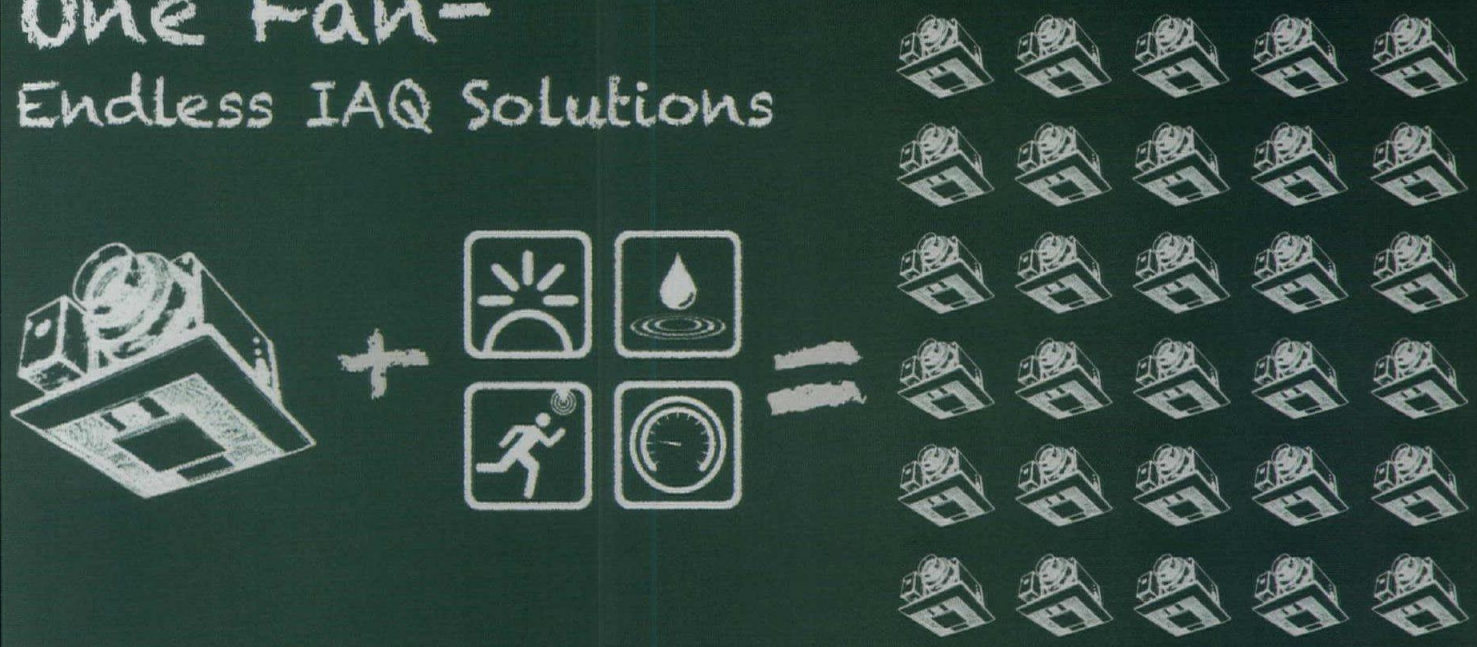
Upgrade The Ceiling Fan Gets Smart

Lexington, Ky.–based Big Ass Fans wants the residential ceiling fan to think for itself. So in June, it fitted its Haiku fan with sensors to monitor ambient air temperature and adjust its speed to anticipate occupants' future preferences. The updated smartphone-, wall-, and remote-controlled unit doubles as an alarm clock, powers up when users enter the room, mimics the variations of a natural breeze, and, now, works with Nest's Learning Thermostat. "Both the fan and the thermostat have been around for a very long time," says Alex Reed, the company's consumer product marketing director. "The integration is about education—getting people to understand the tradeoff between air speed and air temperature."

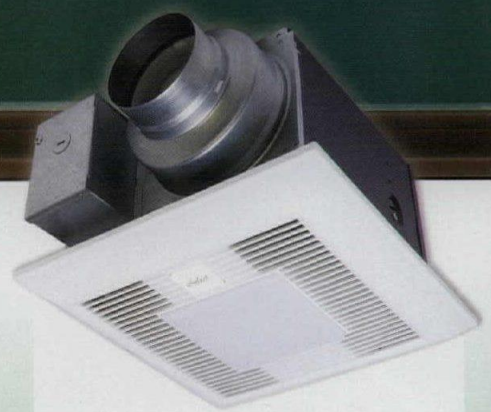
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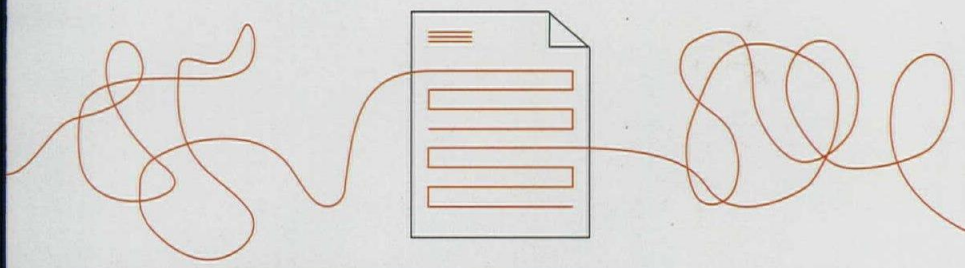
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The path to compliance for sustainable construction comprises a web of standards and regulations (most of which are voluntary) that are often out of sync. But that could soon change. Recently, a handful of industry rule-making groups—the AIA, ASHRAE, the Illuminating Engineering Society of North America, the International Code Council (ICC), and the U.S. Green Building Council (USGBC)—announced plans to bring the shared Standard 189.1 code and the International Green Construction Code (IgCC) into concert in a new ANSI green-building standard that will be enforced as a code by the ICC.

The goal is to help designers and code officials to better differentiate among baseline standards and beyond-code rating systems. "Our hope is that this dramatically streamlines the process by which projects get executed," says Brendan Owens, the USGBC's vice president of LEED technical development.

Managed by ASHRAE and enforced by the ICC, Owens expects the new combined code to be up for adoption by the 2017 code cycle, if not sooner. Additionally, he says, the USGBC's LEED certification program could be modified to allow IgCC compliance to satisfy most of the rating system's prerequisites.

Still, the fact that the IgCC is voluntary in most jurisdictions could slow efforts to consolidate the codes. Earlier this year, however, the District of Columbia amended and adopted a mandatory version of the IgCC for use on most projects larger than 10,000 square feet. "The uptake on [the IgCC] is slow," says Ryan Meres, a senior code compliance specialist at the Washington, D.C.–based nonprofit Institute for Market Transformation. But, he adds, "It's coming." —HALLIE BUSTA



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RA **This kitchen was selected from RESIDENTIAL ARCHITECT's user-submitted Project Gallery. Find your perfect kitchen inspiration and upload your own at residentialarchitect.com/projects/kitchen.**

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Crown Jewels. The whimsical patterns of the Miraflores Collection are inspired by San Diego–based designer Paul Schatz's travels through Spain, Portugal, and Mexico. Previously available in stone, the mosaic tile series by New Ravenna Mosaics now comes in jewel glass. Handcrafted in Virginia, the tiles can be used indoors and out. Granada Grande (shown) comprises waterjet-cut gold, tiger's eye, peacock topaz, quartz, garnet, and aquamarine glass. *newravenna.com*



Split Wood. Minneapolis-based studio Blu Dot updates the solid-wood bench with a unit whose angled legs and seat create a molded nook for posterior comfort. The Amicable Split Bench, which launched at this year's International Contemporary Furniture Fair in New York, is offered in walnut (shown), smoke, and white oak. It measures 60" long, 17.1" deep, and 17.5" tall at its highest point. For use flanking interior dining tables and as a standalone design piece. *bludot.com*



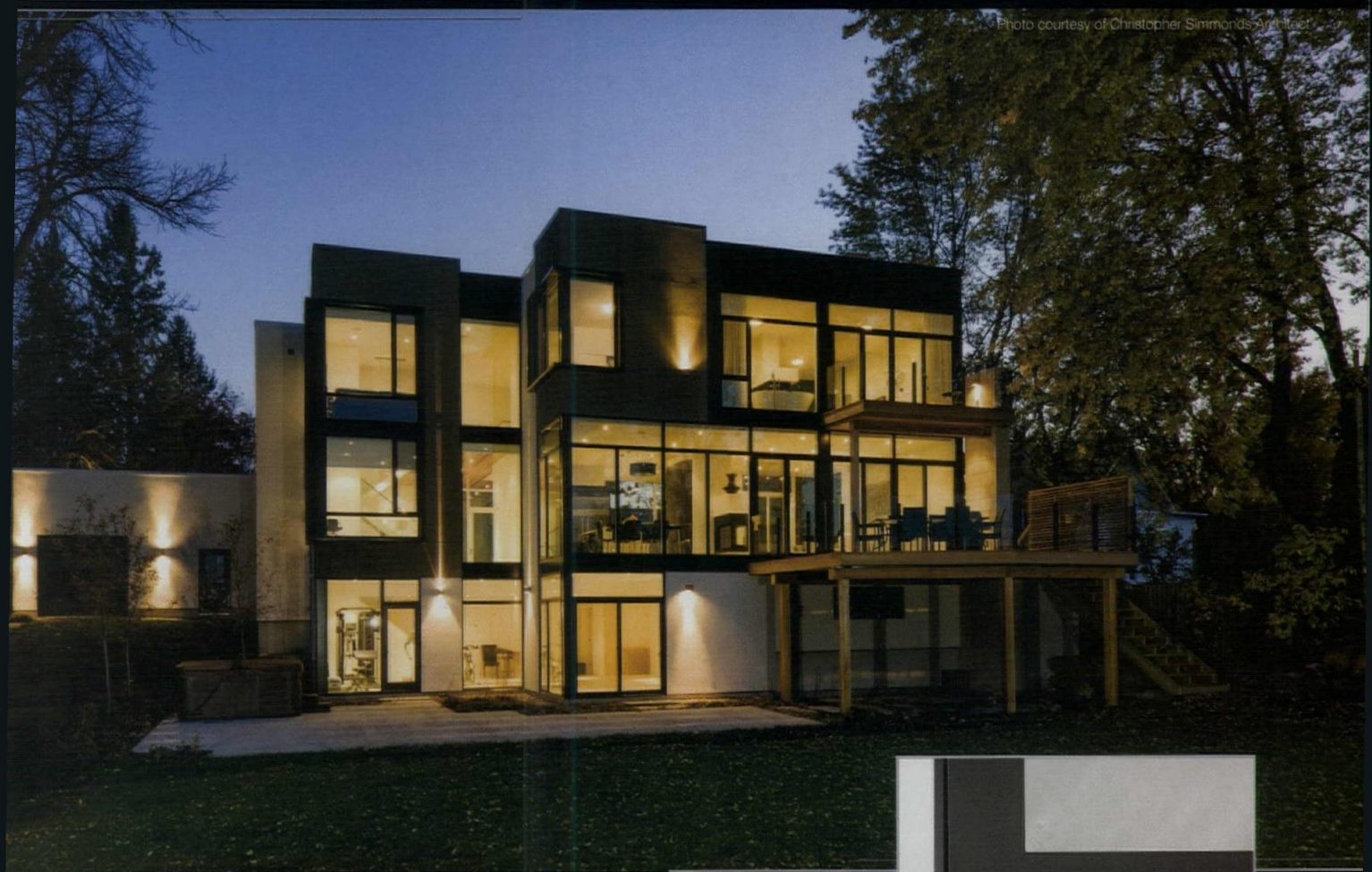
Pocket Watch. The minimalist timepiece Kangaroo by Beirut-based designer David Raffoul for Italian studio Fabrica gets its name from the marsupial-inspired pouch that protrudes from the unit's front; it provides users with a spot to deposit keys, notes, spare change, and other small objects. The clock is available in solid wood or lacquered in yellow, white, black, and violet colors, and measures 16.14" in diameter and 3.93" deep. *fabrica.it*

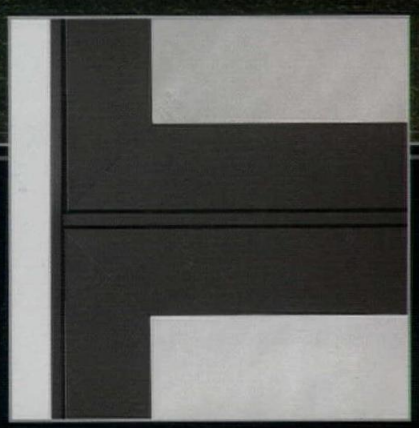
Hot Finds Spirited forms and novel materials shape these fresh furnishings and finishes.



Blank Canvas. Los Angeles–based designer Stephen Kenn adds a strappy, denim-inspired sofa (shown) and chair to his 2011 Inheritance collection of tables and seating. The cushions are covered in cotton canvas that is hand-dipped in indigo dye by the local Noon Design Studio, and they rest atop honey-colored leather straps supported by an oxidized copper frame. Cushions can be attached to the frame if the sofa or chair is specified for contract projects. *stephenkenn.com*

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Wearable Tech Bridgit Wants Designers to Test Its Closeout App on the Jobsite

Here's a chance to justify investing in wearable technology for work purposes. Waterloo, Ontario–based construction software developer Bridgit recently launched Groundbreaker, a beta testing program for architects and contractors who are unafraid to wear gesture control devices and smart glasses in the field and are interested in testing the items' functionality with Bridgit's flagship product, Closeout ($13 per user, per month; available for iOS, Android, and BlackBerry devices). Launched in March, the mobile app allows users to photograph, track, and notify project team members of construction deficiencies and punchlist items using their smartphones and tablets.

While similar apps exist, Closeout syncs not only with smart glasses but also with Thalmic Labs' Myo armband, which recognizes subtle hand and finger gestures through electromyography (EMG) sensors embedded in a slick cuff.

Armed with Closeout, Myo, and smart glasses (such as Google Glass), users can snap and mark up photographs, fast-scroll and select user contacts, send and receive notifications, and approve completed work, says Laura Brodie, Bridgit's director of marketing and communications. Future features include faster site walkthrough modes and punchlist item creation, she says. Advancements in wearable technology could also make instant photo recognition of standard construction deficiencies and virtual plan mapping possible.

Architects and designers who are intrigued—as well as undeterred by the inevitable staring that will occur when they don Google Glass and gesture wildly in the air—can now sign up for the Groundbreaker program for $1,499. The cost includes a Myo armband and smart glasses.

Brodie says that applicants will be vetted by Bridgit and accepted into the program on a rolling basis. —W.L.



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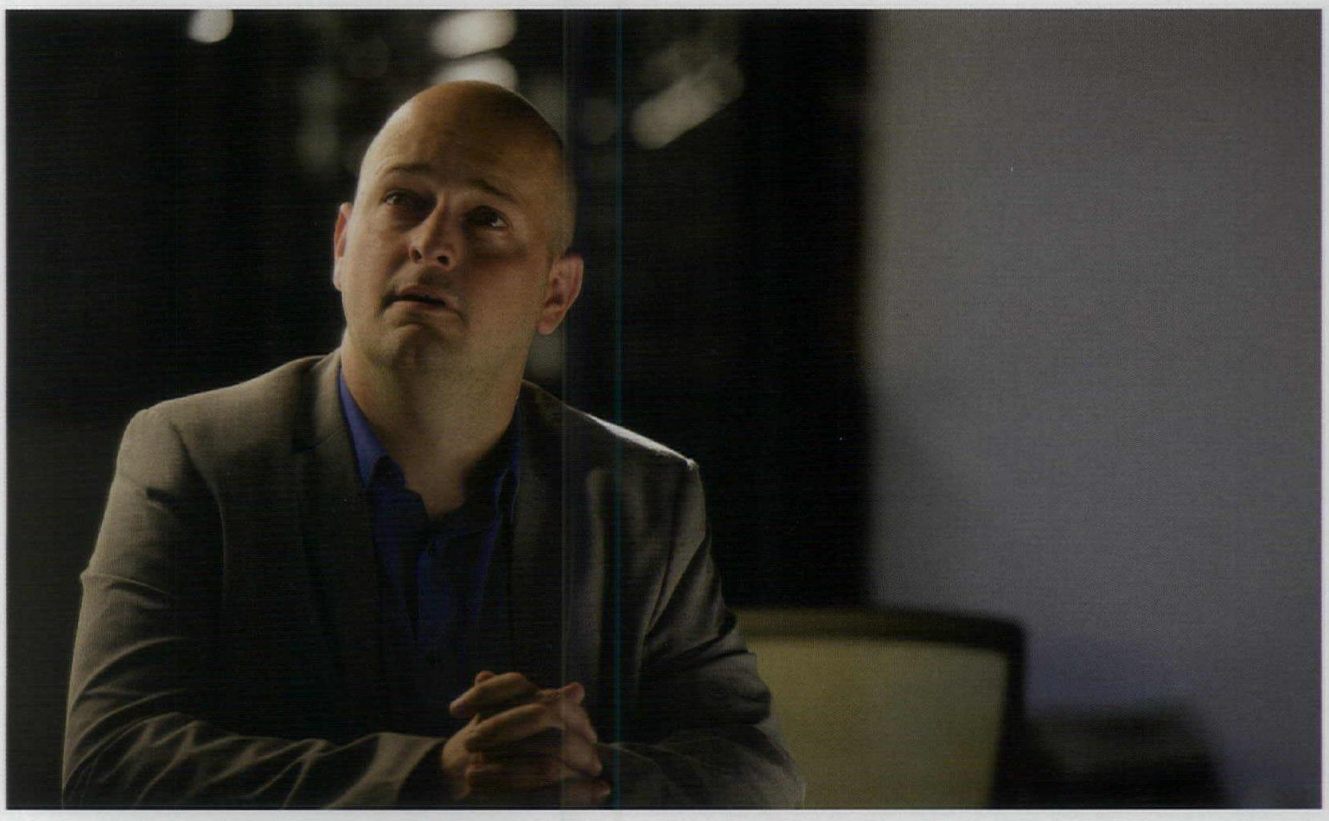


PHOTO: CARL BOWER

AIAVOICES

THE INSTIGATOR | PROACTIVE PRACTICES AND BUILDING TRUST

Nathan Kalaher, AIA, co-founded Sioux City, Iowa-based PLaN Architecture with his wife, Lisa Kalaher, AIA, in 2010 with a commitment to identifying design problems rather than just responding to them. The current president of AIA Iowa, Kalaher is a recipient of the 2014 Young Architects Award, presented by the AIA Young Architects Forum and the AIA College of Fellows. "What we've learned is, by being engaged in the community, you have a stake in the process," he says.

IF YOU CAN INSTIGATE A PARTNERSHIP—TO FIND A DESIGN problem instead of waiting for a design problem to be served up to you—then you won't be marginalized as an architect. We've been fortunate to be involved in a lot of the good things that have happened in Sioux City. Instead of just responding to RFPs, we actively look for design issues that need to be addressed with community leaders—public and private—and setting the table for things to get done.

In one project we were looking at a 10-mile stretch of blighted industrial highway. We spent a lot of time thinking about its issues and what it means to live and work along that road. Sioux City also runs about 10 miles, so the street did have implications for the entire community. A lot of the older home-grown companies and merchants are on that road. We mapped the road—the axis of the city—and framed a design problem: There was lots to be proud of along that stretch, but not a very coherent experience. We pitched the project to the chamber of commerce through its Community Enhancement Committee, we visited with the people who live and work along that road, and then proposed some changes. What we learned: By being engaged in the community, you have a stake in the process. People respect that, they grow to trust you, and their confidence leads to an environment where we can make a real difference as architects. Social media is hugely important to us, as well.

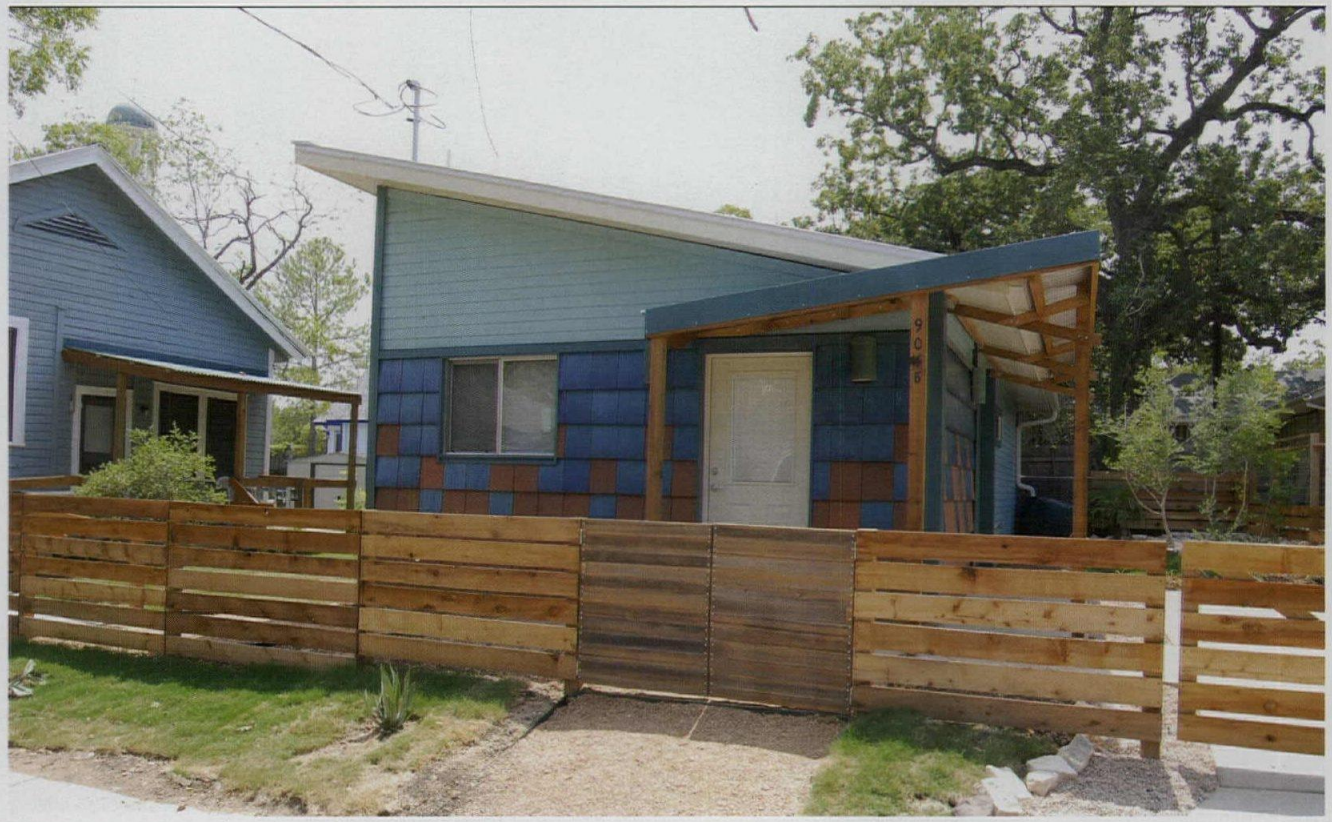
In 2005, I co-chaired a committee that submitted a concept for Sioux City in the Iowa Great Places program. The concept was connecting sites that had become disconnected, and part of the proposal was a design studio that could telescope in scale—the street, the community, the city, and the state. The result was that Iowa State University's College of Design, in Ames, Iowa, bought a derelict building and set it up as a satellite studio.

We like to use the word "instigate" in our firm when it comes to prospecting and operating in a set of markets. We don't do a lot of marketing in the traditional sense, but in our four years we've been engaged in about 100 projects, including two dozen that are actively billing. Our firm culture is one big open room—it's a classic studio setup. But the focus of our firm is community engagement and so, in terms of workflow and our methodology as architects, our studio has to be a community-driven place.

—As told to William Richards AIA

AIACOLLABORATION

GRANNY FLATS NO MORE | A NEW AGE FOR ACCESSORY DWELLING UNITS



PHOTOGRAPHY: LYDIA STREET ALLEY FLAT: COURTESY OF ACDDC

YOUR MISSION, SHOULD YOU CHOOSE TO ACCEPT IT, IS TO ADD a building to a homeowner's lot without bureaucratic logjams. For many home architects, this mission would appear nearly impossible. So the AIA's Small Project Practitioners and Housing Knowledge Communities gave a master's degree student in Austin, Texas, this year's AIA Innovation and Practice in Housing Design Research Grant to produce a handbook for a fast-growing building type. Alison Steele received $7,000 to research materials, techniques, and costs for rolling out "accessory dwelling units"—free-standing homes in yards or alleys, which homeowners can carry or rent out through a variety of financing schemes. Many architects understand why clients would want these—and why they would create headaches. Steele wants to erase this second part.

Her proposal, which bested more than a dozen others with its practical heft, aims to detail the means of delivering low-cost houses to undersupplied Austin. The nonprofit Austin Community Design and Development Center (ACDDC), where Steele was working while in grad school, had been seeking a method for building what it calls "alley flats." According to ACDDC materials, the city of Austin was 39,000 short on necessary affordable units in 2009.

Arithmetically, extra homes on existing parcels can plug the gap, the organization said in a press release. "Recent research from the University of Texas at Austin School of Architecture has shown that there are over 42,000 single-family lots in Austin eligible for the development of an Accessory Dwelling Unit (ADU) ... at the rear of underutilized lots with existing single-family homes."

"Underutilized," as many urban architects know, can be a subjective term. Like many ideas that make clarion sense in school, adding units to alleys or lawns bumps up against laws. In many places, zoning forbids extra residences on a lot, or at least hems in where owners can put them.

For Dayton, Ohio, architect Marika Snider, AIA, vice chair of the Small Project Practitioners Knowledge Community, this poses problems that Steele's approach can detail. "This is a design challenge, not just a square footage and policy challenge, and particularly relevant in areas with high real estate cost," Snider says of Steele's research. Cities facing climate change, like Austin, tend to contain natural boundaries that reduce sprawl. As they densify, they also need materials that withstand intense heat or storms.

So Steele will spend a year researching methods for delivering quick, low-cost, and attractive housing that slides easily into her client's pipeline. "We're trying to get the lowest number we can build at, and then compare it to conventional wood frame," says Steele. "Construction costs matter so much because a lot of people who need these units don't have money to front."

Designing ADUs for rent, as the Austin brief proposes, means simultaneously controlling for cost, speed, and aesthetics—all of which creates puzzles. "We're looking at something called EZ Log, which has dealers throughout the U.S.," says Steele. "Most of what they sell now in the U.S. is sheds or cabins or things that don't have to be code-compliant."

Steele's report intends to explain techniques and prices for adding insulation, with input from structural engineers. This is timely because some municipal laws limit ADUs' size or require



off-street parking, according to a 2011 USA Today article "A House Divided Helps Pay the Bills." If Steele's research pays off, it will outline for architects in many markets the steps to draw, spec, and construction-manage units as fast as the market for them is growing.

"You can start thinking about empty space as living space," Snider says. "The American family is changing." As more Americans care for aging parents, or welcome back grown children, more homeowners are ready to share their parcels while keeping their own lockable door.

Other reasons for adding units reflect common sense. Some owners want rental income (perhaps after a mortgage blowup). Others grasp the wastefulness of tearing down homes and building replacements, as *The New York Times* detailed earlier this year in the style-focused Home section. R. Denise Everson, Assoc. AIA, secretary of the AIA Housing Knowledge Community, sees the need for ADU guidance in her own work at the District of Columbia Housing Authority. "We are working on a project that is very aged and deteriorating, close to 25 acres with over 400 units, that we're looking to develop into over 1,500 units. Our team has explored flats over garages—it's an affordable housing typology I have not seen in the District before."

> "This is a design challenge ... particularly relevant in areas with high real estate cost."
>
> —*Marika Snider, AIA*

Everson's proposal doesn't call for separate units, but she says momentum around the country will make such units more common. Her 7 a.m. session on multigenerational housing at the 2013 AIA Convention, she says, drew more than 200 attendees.

And Steele is aware that her work can ease production of even newer types. One of her deliverables is a design for what her client—the Alley Flat Initiative, a collaboration between the Guadalupe Neighborhood Development Corp., the University of Texas Center for Sustainable Development, and ACDDC—calls AF2.0: zero-, one-, and two-bedroom houses that will be net-zero-energy capable in time to comply with Austin's Climate Protection Plan for 2015. It's territory, she notes, where "sustainability and affordability go hand in hand."

Snider wishes Steele luck. "Designing these small spaces as theoretical projects is one thing," she says, "but Steele's project can help architects make these kinds of projects fit into the real world. —*Alec Appelbaum* AIA

AIAPERSPECTIVE

BEST-LAID PLANS

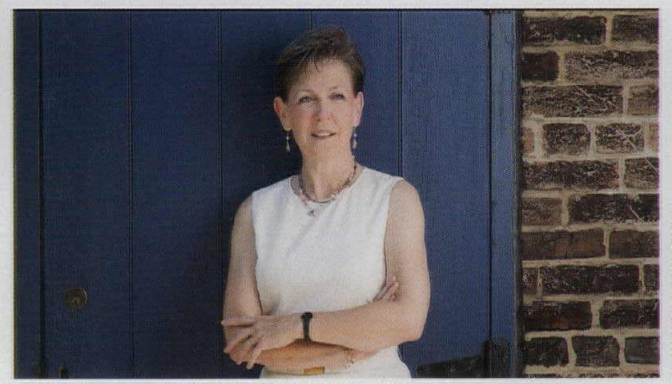


PHOTO: WILLIAM STEWART

DURING A VISIT TO THE AIA'S ARCHIVES, I THUMBED THROUGH a 1950s issue of *AIA Bulletin* (which is no longer in print). As I was doing that, I became curious about the materials developed for that first generation of architects immediately after World War II. How would those materials and products (and the information about them) compare to the mind-boggling array of new products I now see on convention expo floors?

Then, however, I became increasingly distracted by a series of published reports that had been developed by the AIA's Committee on National Defense, which painted a very vivid picture. After 1945, our cities were crowded and often dirty. There also was a desire to have a home of one's own—a vision that was relentlessly advocated by the mass media. But as I read through the AIA reports, it quickly became clear that emptying our major cities and spreading out to the countryside was deliberate government policy, not merely an alignment of social forces.

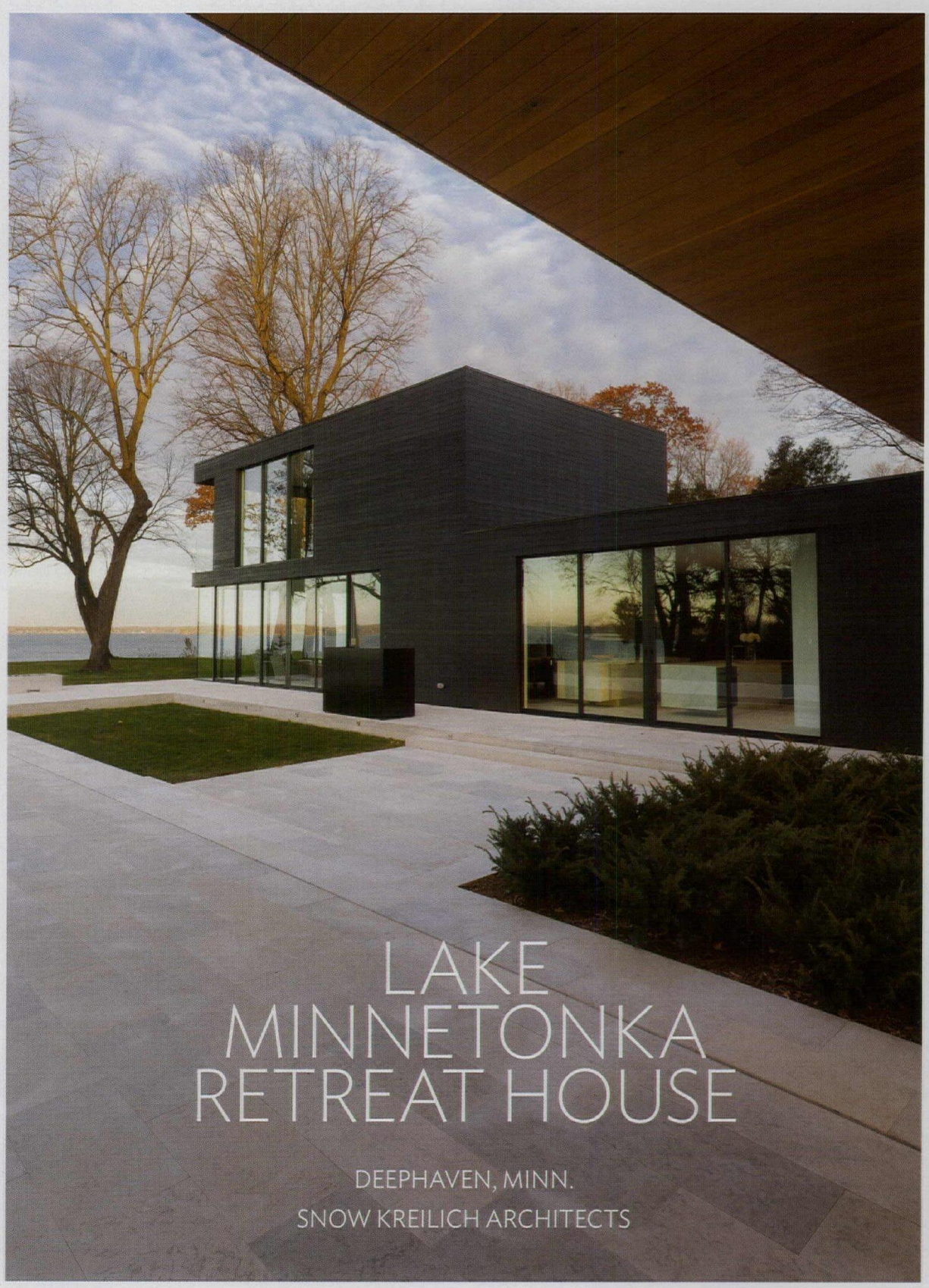
Publications today have reported on the move back into America's historic downtowns, each publication offering one of a number of explanations about this reverse migration. But what prompted people to abandon cities in the first place?

Guided by images of the wartime bombing of cities, the U.S. government directed billions of dollars to the Interstate Highway program and made homeownership in the suburbs affordable. Industry (i.e., jobs) followed. With little thought given to unintended consequences, architects, planners, and developers worked with the government to reshape the country in a way that was unprecedented in human history. We live with those consequences today.

Although history seldom repeats itself, there are lessons that architects and planners should learn from this recent episode in our history. First, we must not be stampeded by the moment. Planning may be imperfect, but it is necessary—if done with great humility and a spirit of inquiry that never flags. Second—and this became clear from those AIA reports—many experts were consulted in those nervous first days of the Cold War. One group that wasn't consulted on the proposed changes was the most expert group of all: the people who would be affected.

Public input is messy, but community and placemaking are too important to be left to a few select individuals. Engagement with all the stakeholders, rather than social engineering from the top, is the lifeblood of a healthy democracy. AIA

Helene Combs Dreiling, FAIA,
2014 President



LAKE MINNETONKA RETREAT HOUSE

DEEPHAVEN, MINN.

SNOW KREILICH ARCHITECTS

INTERVIEW BY KATIE GERFEN
PHOTOS BY PAUL CROSBY

Tell me a little bit about Lake Minnetonka. What is the surrounding area like and what role does it serve in the region?
Julie Snow, FAIA: This is the lake where people would go to escape the heat of the Twin Cities. The area is divided into lake frontage lots, so there are homes on either side of this one. It used to be all tiny seasonal cabins, but there are lots of permanent homes out here now. Our clients were interested in going back to the original use of this lakefront. This is a place for them to escape all of the things that pull a family in different directions in the city—it's a retreat half an hour away from their primary residence.

What was your first impression of the site?
Matthew Kreilich, AIA: The existing cottage had its front door open. The structure was parallel to the shoreline, so it blocked your view of the site. But that open door and that hint of the lake beyond really inspired the way that we thought about the project.

How did you develop the massing strategy of the house's intersecting volumes?
Kreilich: The clients wanted to come together as a family, but they also wanted to allow their kids to have a louder "kids" side of the home. The black-stained volume that sits on the ground and rises up toward the lake holds the main living spaces, and above those is the master suite—very removed from the rest of the house. The girls' wing is a natural-toned volume; it rises up and frames a portal underneath. What you experience when you approach the house is really the clarity of that portal and how it frames the view to the lake beyond.
Snow: The more public areas where the family gathers are really revealed as you enter that portal. Certainly everything should be private in a private house, but the focus here was on bringing everyone together in this blur between indoors and outdoors.



The volume containing the living spaces and master suite is clad in a black-stained cedar rainscreen, which is installed over a moisture barrier from Benjamin Obdyke.

The two volumes of the house overlook a central courtyard through wide expanses of SunGuard glass from Guardian.

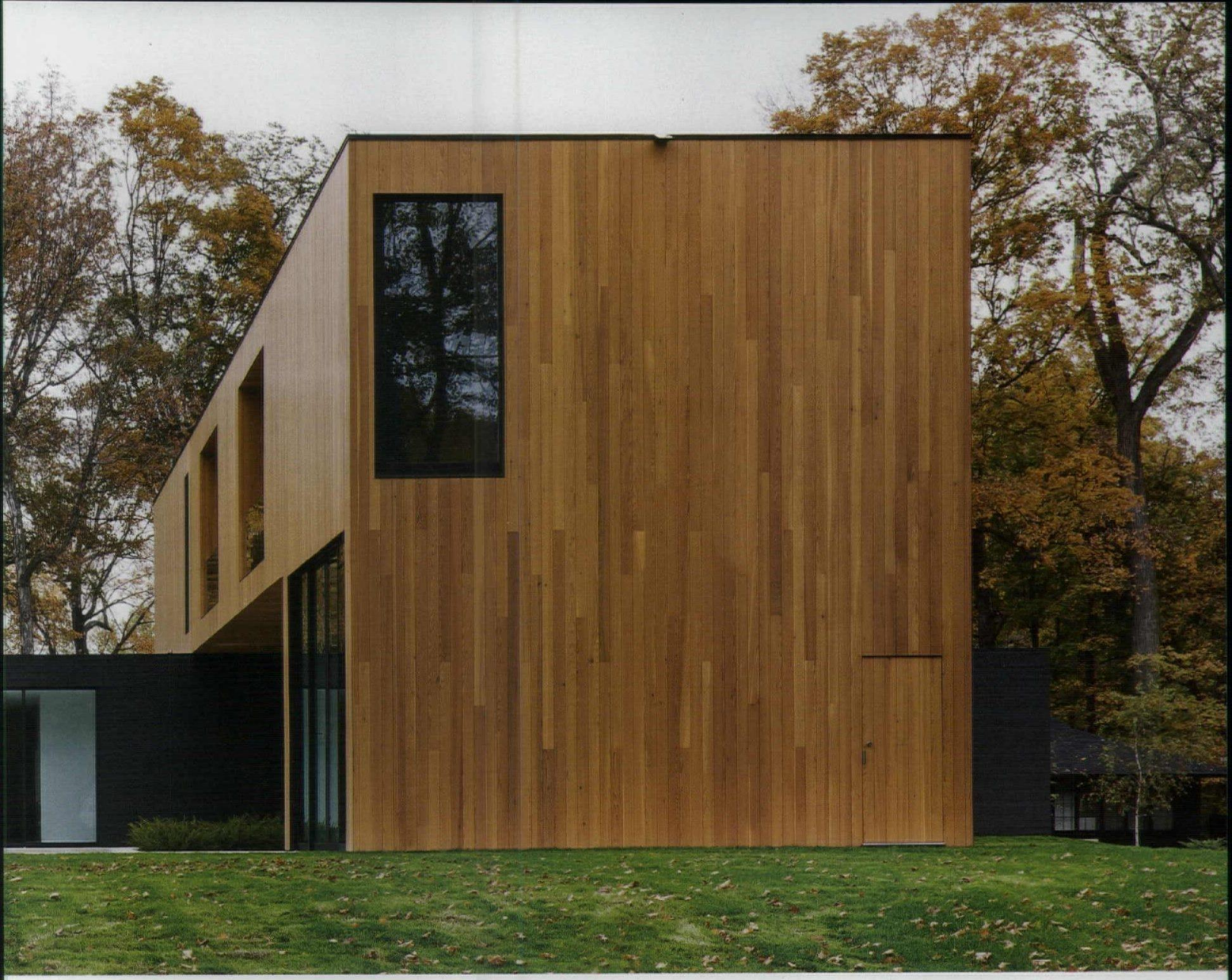
One of the striking things about the project is its materiality. How did you select the palette and develop the interior strategy?

Kreilich: The client was very interested in having natural materials in the space, so we used wood, stone, and steel throughout, but in a quiet way. There's a neutrality to them, but also a material richness that adds richness to the space, whether it's the steel stair, the stone floors, or the black-stained oak cabinet doors in the living area.

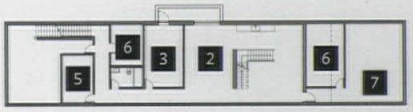
Snow: Our client was also very interested in the idea of really tall spaces, yet most of the spaces in the house really had a horizontal displacement. So when we came up with the idea for these two L-shaped volumes intersected, pinning them together became an opportunity for this vaulted space. The concept is that as soon as you walk in the front door of the house, you are in a volume that is not about the lake, but about connecting you up to the sky. A very powerful steel stair occupies the space below this very large roof opening.

The interior is clearly rife with custom details and bespoke touches—what are some of the less obvious ones?

Kreilich: We knew there was going to be a lot of stuff brought to the house, and we wanted to make sure that we had enough space to store it. There's a 3-foot-thick storage wall on the northern edge of the living area. And the stair, fireplace, pantry, refrigerator, bar, and mud closet are all tucked behind large floor-to-ceiling cabinet doors.



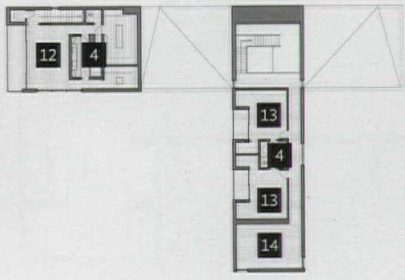
Lower-Level Plan



Ground-Floor Plan



Second-Floor Plan



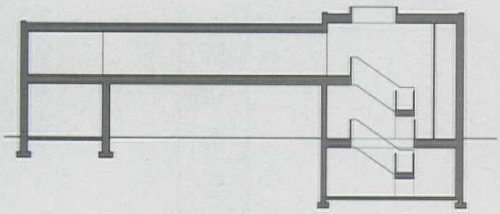
1. Entrance
2. Media room
3. Bunk room
4. Bathroom
5. Gym
6. Mechanical
7. Storage
8. Kitchen
9. Living room
10. Garage
11. Guest suite
12. Master bedroom
13. Bedroom
14. Recreational room
15. Pool

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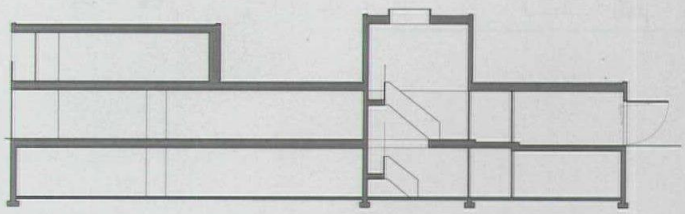




Section A–A$_1$



Section B–B$_1$



0 10 20



Snow: The house transforms for different uses. If you open up the bar area, you're doing something different than if you open the entertainment area. The idea is that this is a house that does everything, but not all at once. We wanted the interior to play out the clarity of the exterior volume.

This is hardly your first lake house. What did you learn from previous projects that you brought to bear here?

Snow: You know, we almost have a little subspeciality in homes on remarkable sites. They are second homes, and what is interesting to us is that people have such intense lives and there seems to be this need to detach. So from the Koehler Residence that we did in New Brunswick, Canada, many years ago, we began to develop a home that was not about your everyday life. Instead, these homes are about inventing the way you will live on a particular site and about connecting with that place and the people you are with.

Have you found that there is a difference between designing a primary residence and a retreat house?

Snow: A retreat house doesn't need to be pragmatic, and you can actually slow down rituals of everyday life. You don't need to design for adjacency. It's really about moments of arrival and moments of departure, and having a place to connect with your family and the site. That, in and of itself, is really powerful.

The approach to the house is a largely opaque façade, interrupted only by small windows from Fleetwood Windows & Doors, in order to emphasize the portal under the natural-toned cedar volume and the view to the lake beyond.

The kitchen is outfitted with Caesarstone quartz countertops, and the island features a Blanco America sink with a faucet from KWC.

In the living area, the northern wall is defined by black-stained oak doors from Accurate Door & Hardware, which conceal everything from a refrigerator to the stairs that go up to the master suite on the second floor.

Project Credits

Project Lake Minnetonka Retreat House, Deephaven, Minn.

Client Withheld

Architect Snow Kreilich Architects, Minneapolis—Julie Snow, FAIA, Matthew Kreilich, AIA, LEED AP (design principals); Mary Springer, AIA, LEED AP (project architect); Tamara Wibowo, Carl Gauley, Assoc. AIA, Pauv Thouk, AIA, Mike Heller, Assoc. AIA, Cameron Bence, Assoc. AIA, Don Vu, Assoc. AIA (project team)

Interior Designer Martha Dayton Design, Minneapolis

Mechanical Engineer Standard Heating & Air Conditioning

Structural Engineer Meyer Borgman Johnson

Electrical Engineer Pride Electric

Construction Manager Streeter & Associates—Steven Streeter (project manager); Mark Olson, Fred Hazelton (construction managers)

Landscape Architect Colberg|Tews Landscape Architecture

Lighting Designer Schuler Shook

Size 8,667 gross square feet

Cost Withheld

RA **See Materials & Sources at residentialarchitect.com**



The skylit master bath features custom sinks with hardware from Hansgrohe. A tub from MTI Baths is visible on the left.



The master suite features black-stained quarter-sawn oak floors, as well as recessed downlights from Lucifer Lighting.

A custom steel stair marks the main entry and the connection point between the house's two volumes. The double-height space culminates in a custom skylight from Empire House.



architect's showcase

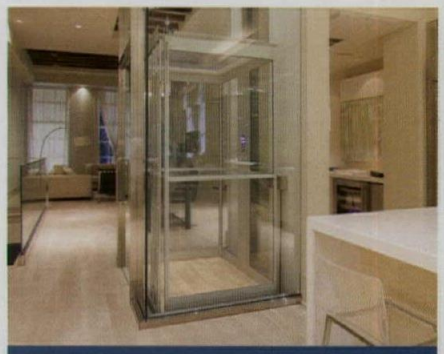
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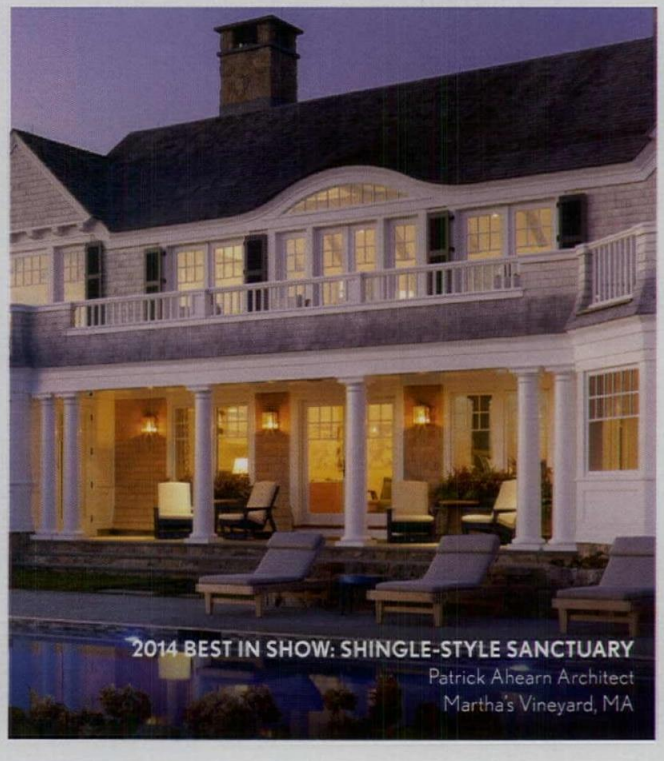
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ASK Studio

DES MOINES, IOWA

The lobby of Des Moines, Iowa–based architecture firm ASK Studio features a plate-steel floor that folds upward to form a reception desk. It's a cool, practical detail. But principal Brent Schipper, AIA, says its real purpose is to start conversations about what he calls "moments"—small but significant opportunities to inject surprise and meaning into architecture. "When people come in, they step on that steel and ask, 'What's this?'" Schipper says. "Every time that happens, I make a mental check mark. It's working."

Located in a two-story brick commercial building, ASK's headquarters are rich in such moments: partitions with enigmatic vertical gaps, an interior window set at shin height, glowing LED light strips that slice into walls and ceilings (shown above). "We tried for a bit of 'wow' factor," Schipper admits, but the underlying purpose is "to show clients possibilities. A wall doesn't have to be continuous; it can have a moment in it. Light fixtures don't have to be picked out of a catalog."

Many of these gestures, including a field of gray felt strips that hangs from the ceiling, evoke the geometric regularity of the Midwest's agrarian landscape. Their effect reinforces the firm's regional character and its deft, incisive design. It also earns Schipper and principal Michael Kastner, AIA, extra leverage with their clients, who are often envoys from large institutions. "It's amazing how many more small opportunities they have given us, just because they see these things in our office," Schipper says. —BRUCE D. SNIDER

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